

ATTRACTIONS OF THE WEEK IN THEATERS OF SALT LAKE

Gossip of the Stars and Stage

Music and Comedy.

SALT LAKE THEATER—"The Girl in the Taxi." Three nights and Wednesday matinee, beginning tomorrow night.

COLONIAL THEATER—Marie Dressler in "Tillie's Nightmare," beginning tomorrow night for three evening performances and a Wednesday matinee.

GARRICK THEATER—"On the Quiet," by the Garrick stock company. Runs all week, commencing tonight, 8:15.

Vaudeville.

ORPHEUM THEATER—Advanced vaudeville. All week. Bill changes this afternoon. Matinee, 2:15; evening, 8:15.

Miscellaneous.

SHUBERT THEATER—"The Hen Peck Family," by Allen Curtis company.

MAJESTIC THEATER—"Fighting Bob," Bill changes tomorrow.

LIBERTY THEATER—Motion pictures. Open to public tomorrow night.

"The Girl in the Taxi," said to be a hilarious melange of music, merriment and mountains of mirth, is announced at the Salt Lake theater, commencing tomorrow night, for three evening performances and a Wednesday matinee.

"The Girl in the Taxi" comes to Salt Lake with an enviable record in this country and abroad. It scored a sensation in Paris; in Chicago it played to capacity houses for nearly 300 nights; in Boston it broke all records for attendance and box office receipts.

The story concerns the escapades of pretty Mignon, wife of a perfume manufacturer, and the efforts of Bertie Stewart to keep an appointment with her for a midnight supper. Bertie Stewart, Bertie's father, while posing as the possessor of all the domestic virtues, goes to the same restaurant to meet a couple of chorus girls. Bertie's cousin from Philadelphia, Percy by name, who has come to New York for a treatment by a physician who practices chiefly among girls of the stage, turns up at the same dining room to keep an appointment with a vaudeville artist. Father, son and nephew meet under rather embarrassing and laughable conditions, and confusion runs rampant.

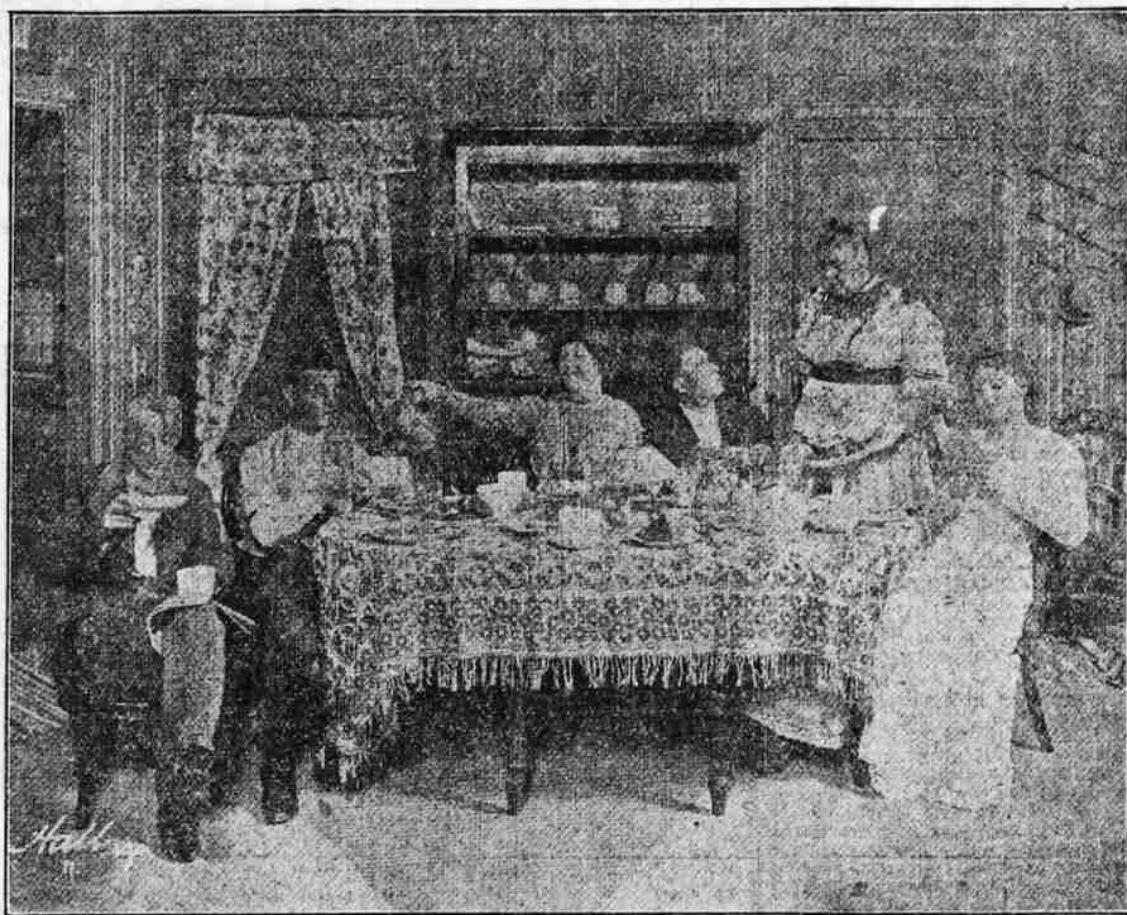
The third act unravels in a way least expected, and all guilty parties vow that it will never occur again.

A cast of clever comedians present "The Girl in the Taxi," which contains just enough dancing, singing and music to relieve the rapid-fire pace maintained by the numberless complications which crowd the play from curtain to curtain. The cast includes Bobby Barry, Harry Hanson, George Richards, Nicholas Jones, Dick Bartlett, Charles Pierson, George Windfield, Pearl Sinder, Helene Salinger, Amanda Wellington, Cecile Breton, Edna Edmeralda, Helena Veola and others.

A VERITABLE carnival of mirth is scheduled for the Colonial. Beginning tomorrow, for three nights and Wednesday matinee, when Lew Fields presents Marie Dressler in her latest and greatest triumph, "Tillie's Nightmare." The play is described as a mixture of mirth and melody, and Marie Dressler is said to have the greatest character that she has ever played. She comes direct from 350 performances at Lew Fields' Herald Square theater, New York, with a record unsurpassed by any musical comedy seen on Broadway since "The Girl Behind the Counter."

"Tillie's Nightmare" was written expressly for Miss Dressler by Edgar Smith, with music by A. Baldwin Sloan, and both author and composer are said to have done their work well. It is in two acts and eight scenes. Miss Dressler is seen in the character of Tillie Blobs, a boarding-house drudge in Skaneateles, a small town in New York state. The boarding-house is run by her mother, and at the opening of the play Tillie is seen serving the boarders with their evening meal.

The party around the table includes a broken-down bookkeeper, who thinks he has invented an airship; a team of cheap vaudeville actors; a country lover, a brassy drummer, and a stack-up sister who lets Tillie do all the work of the family. Tillie's lover has promised to take her to the theater, her first night out in two years, but at the last moment she finds that she



THE BOARDING HOUSE SCENE IN "TILLIE'S NIGHTMARE," Which comes to the Colonial tomorrow night for a three-days' engagement, showing Marie Dressler in her famous character of Tillie Blobs.

must stay at home and help her mother make pickles. Tired out, she falls asleep, and her nightmare forms the story of the play. The surprises afforded by the unfolding of the plot form most attractive features. Tillie's experiences taking her to New York and Paris. All of Tillie's friends appear under most amazing conditions, and there is a constant whirlwind of funny situations and merry lines.

Mr. Fields has surrounded his star with a first-class cast, and includes the Misses Phyllis Gordon, Angie Norton, Lottie Hart, Ethel Fairbanks, Nellie De Grasse, May Brennan, Lew Fields' dancing girls and the Messrs. Harry MacDonough, Horace Newman, Charles H. Bowers, George and H. John Bowman, Harry Laughlin and Sam Pulea.

A NNOUCEMENTS from the Orpheum indicate that the coming week will bring another good bill. Beginning Sunday matinee, Lillian Burkhardt, known as the lady dainty of vaudeville, will appear with her company in a decidedly interesting tabloid drama entitled "What Every Woman Wants." The story deals with a woman of the smart set who is checked in her headlong career to destruction by her wise little maid. Miss Burkhardt plays the role of the maid in a fashion that endears her to all who witness her clever work. She is an artist of the first rank and is known as the first woman to appear in dramatic sketches in vaudeville. She appears in some twenty-seven miniature dramas, each of which has been a palpable success, and "What Every Woman Wants" is said to be the best of them all.

The return of Julius Tannen, the chatterbox, will be welcomed because he is numbered among the really few top-notch monologue men who have a novel delivery all their own. Mr. Tannen has jumped direct from New York to Salt Lake this week. Everywhere he appears the critics devote considerable space in favorable comment on his rapid-fire work.

For the vaudeville patron who likes thrills with his entertainment the Five Cycling Auroras promise to fill the bill. They are an English aggregation and come direct from London. Among their stunts is an act when four members of the company on wheels support a platform on which the fifth does some hair-raising evolutions with his bicycle.

The Victoria Four, a quartette of young men who preserve the parlor atmosphere by appearing in evening garb

strictly, not only have a wide repertoire, but their voices are of good range and quality. One unique feature is their ability to sing songs in Hebrew, Irish, Italian and German, each taking one dialect, all at the same time. Popular ditties and harmonized familiar songs enter largely into their programme of selections.

T. W. Eckert, tenor and pianist, and Emma Berg, soprano, present an Oriental musical offering which bears the title of "Blossoms." The act is said to be not only tuneful but distinctly pleasing to the eye.

Arthur Borani and Annie Nevano are among the comedy element of the newcomers; each is a skillful funmaker. Borani, as the dandy dude tramp, is a scream, and his patter, wriggles and acrobatics are really high class. Miss Nevano is a singer and dancer, as well as a clever soubrette.

Another hilarious comedy turn on the new bill is the offering of Kennedy, De Malt and Kennedy whose trade mark is "That Jolly Bunch in a White Wind of Joy." This caption indicates that they are members of the laugh trust. The kindroome and the famous concert orchestra round out the bill.

SINCE the first performance of William Collier in "On the Quiet" the question has never been quite settled in the minds of American play-goers as to whether Mr. Collier or Augustus Thomas, the author of the comedy, was mostly responsible for its success throughout two nations. There has always been a suspicion that the situations and lines, "business" and dialogue with which Mr. Thomas equipped the play made it possible for the famed comedian to establish the comedy as one of the most laughable and delightful productions of its kind ever given the play-going public.

Certain it is that theater patrons held their sides and screamed themselves breathless over the amusing and laughable things that crop up so unexpectedly throughout the play's action.

Mr. Collier turned the show over for newer vehicles. Though it has been played successfully in stock in the east, it has not been seen in Salt Lake since Mr. Collier appeared in it here in 1906, and has never been given by a stock company in this section.

The announcement of Manager Emerson of the Garrick that, beginning tonight, "On the Quiet" will be the

bill at that house for the ensuing week is of interest to theater-goers, for it will be the first society comedy we have had the Garrick players in for some weeks, and as "On the Quiet" is essentially a play of evening clothes, society drawing rooms, talent and beauty, it is certain to prove a big drawing card at the Garrick tonight and the balance of the week.

James Durkin will be seen in the role of Robert Ridgway, the young chap who, after a session over most of Europe and New York, finds himself dead in love with Agnes Colt, with her

brother opposed to the match. It is a comedy role which offers a glorious opportunity for telling work, and will give Mr. Durkin a far different part than anything he has yet played at the Garrick. Jane Wheatley will play Agnes Colt, and Miss Dills, her sister, the Duchess of Carbondale.

The story opens at the home of the Colts. Horace has engineered the match by which Ethel has married the Duke of Carbondale, and he now hopes to marry Agnes to a Russian. He flatly refuses Robert Ridgway's request for permission to marry Agnes, and then the fun begins. Agnes and Robert are quietly married. Robert goes to Yale and his brother-in-law, the duke, pays him a visit. The duke seems to feel that his wife doesn't really love him for himself alone and proposes to Robert that they invite a couple of music hall girls in some morning for breakfast, wire Mrs. Carbondale of the proceedings and allow her to catch the four of them at the scene in order that the duke may find out just how much she cares.

Agnes Colt and Phoebe Ridgway decided to run down on the sly and visit Robert at his apartments for a day. They arrive the morning the music hall girls have been asked over to meet the duke, and the show girls arrive a few moments after Agnes and Phoebe. The show girls open a couple of pints of wine and in about two minutes the duke shows up. Robert puts him into the room with the music hall artists. The wine gets in its work and out rolls the duke with a girl on each arm. With a yell and a yell the girls start lively proceedings, and the duchess appears on the scene to add to the complication. Agnes and Phoebe discover that Horace has found them out in the trip and they fly to the Corbyplee, Robert's yacht in the harbor. Robert and the Duke follow, escaping Horace. The yacht starts for New York, runs ashore and Horace and the Duchess catch up on a tug boat. Then come the explanations. Horace forgives Robert and Agnes, and the Duchess forgives the duke. With high tide the yacht works off the mud bank and the party sail for New York.

Tuesday, March 14, will be bankers' night at the Garrick; the Salt Lake chapter of the American Institute of

Banking and their friends will attend en masse.

THE Liberty theater, located on State street just south of the Orpheum, is well deserved of the name "motion picture palace." The interior decorations are as elaborate as those contemplated for our new state capital. The seating capacity is large, there being over one thousand seats. Congested conditions often encountered will not be found here. The best motion pictures obtainable will be exhibited, and good illustrated songs will be sung when good illustrations can be procured. When they can not be obtained, the latest popular songs will be sung by the best singers and vaudeville teams. The music will be furnished by eight of the best musicians in the city.

The admission is to be the same as for other first-class motion picture theaters—10 cents. Reserved boxes have been provided for those desiring them, at an additional admission price of 10 cents.

This cozy new photo-play house will be opened to the public on Monday night, and accommodations for a large crowd have been provided.

"A GENTLEMAN FROM MISSISSIPPI" is one of the brightest comedies given to the American stage in the past twenty years, and is now in its third year of success. It will be the attraction at the Colonial the last half of this week.

William A. Brady, who has made many notable productions, among others "The Man of the Hour" and "Way Down East," is the producer of "A Gentleman From Mississippi."

There is a real plot to this comedy—a real American story, told in the crisp, brisk, biting American style.

William Langdon is sent to the United States senate by the people of Mississippi, who love him for his bluff honesty and sincerity, and by the "trust interests," who imagine he is so ignorant of procedure that he can be bamboozled into anything they desire. He has lived on his plantation all his life and is ignorant of the ways of politicians, but he is honest and has



LILLIAN BURKHARDT.

The Lady Dainty of Vaudeville, Who Heads Her Own Company in "What Every Woman Wants," Topliner at the Orpheum This Week.

into loving them very dearly. Children are said to help us renew our youth; to make one read fairy tales again; they initiate one into children's games again; children make one kindly

that of the author, for it was he who first produced it, and his characterization of Dick Phenyl, the dear old bankrupt barrister with such a white hair humor, has won him thousands of admirers. During the engagement at other Pinero comedies, "The Magnificent," will be presented. This is more farcical in character, and as Mr. Posket, the Mulberry street police magistrate, Mr. Terry is imitating the other plays in the repertoire are "The Townmaker of Nuremberg," "Liberty Hall," by R. C. Carlton, and a comedy by Sidney Valentine and M. J. Francis, entitled "Flander's Widow." The company supporting Mr. Terry is the same that has been playing with him this season at Terry's theater in London.

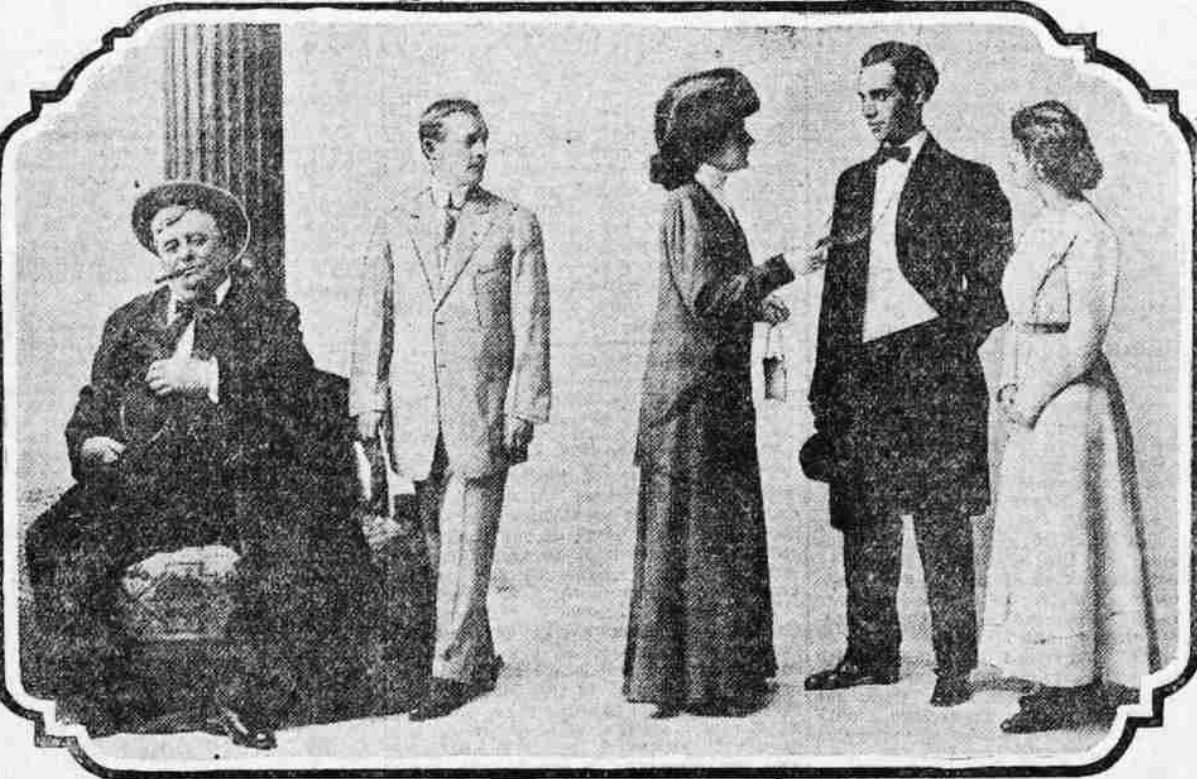
RADIANT in silks and lace, one of the best looking choruses of Chicago and a company of clever comedians and singers, the Allen Curtis organization reopened the Shubert theater Saturday night.

Allen Curtis is not a stranger to Salt Lake, for last summer he presented at the Shubert musical tabloids similar to those which will be given for the coming weeks at that theater by the company secured by Mr. Curtis for the season and who have made their initial appearance in a new play from the pen of one of the most capable musical play writers. If one may judge from the popularity attained by the Curtis players here several months ago, the Shubert will become the leading theater in its class in the immediate west.

The opening play, "The Hen Peck Family," is a laughable farce with a good deal of a plot and story and a lot of rapid-fire action, good jokes and music. The ever recurring method of law furnishes much of the motif for the plot and from the opening to the final curtain "The Hen Peck Family" will be found one of the daintiest of musical shows.

And best of all, perhaps, in connection with the opening of the Shubert again, is the fact that Mr. Curtis has been able to get practically all of those people together who made his venture a success a year ago, including Lillian Sutherland, the dainty and hard-work

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SCENE FROM WM. A. BRADY'S NEW YORK SUCCESS, "A GENTLEMAN FROM MISSISSIPPI," Which comes to the Colonial for three nights, starting Thursday, March 16.

a keen scent for anything that is crooked.

When Langdon arrives in Washington he meets a newspaper correspondent, a bright young chap, thoroughly up to date and then some. The senator is wise enough to see that this newspaper man can be of great use to him. He engages him as his private secretary and lends heavily upon him, trusting his young adviser

to keep him out of the hands of the senate sharks. The boy guides the old man through the early days of the session and points his conduct when it becomes necessary for him to combat a gang of senators who attempt to involve the old Mississippian in a shady land deal.

The fight on this bill so develops that the old man's son and daughter become involved through the trickery of a congressman from his own state, and the senator is compelled to risk disgracing his children if he continues in the fight. But he finds a way out, defeats the purpose of the crooked senators, saves the family name and fortune and proves himself the biggest man of them all.

William A. Brady will send the special New York cast, including Robert A. Fischer as Senator Langdon and John Butler as Bud Haines, the reporter.

THERE are a lot of things about children that the "bachelor" in "The Bachelor's Baby" has to learn. This bachelor in particular is a man who hates children, but is won over by a dear little girl

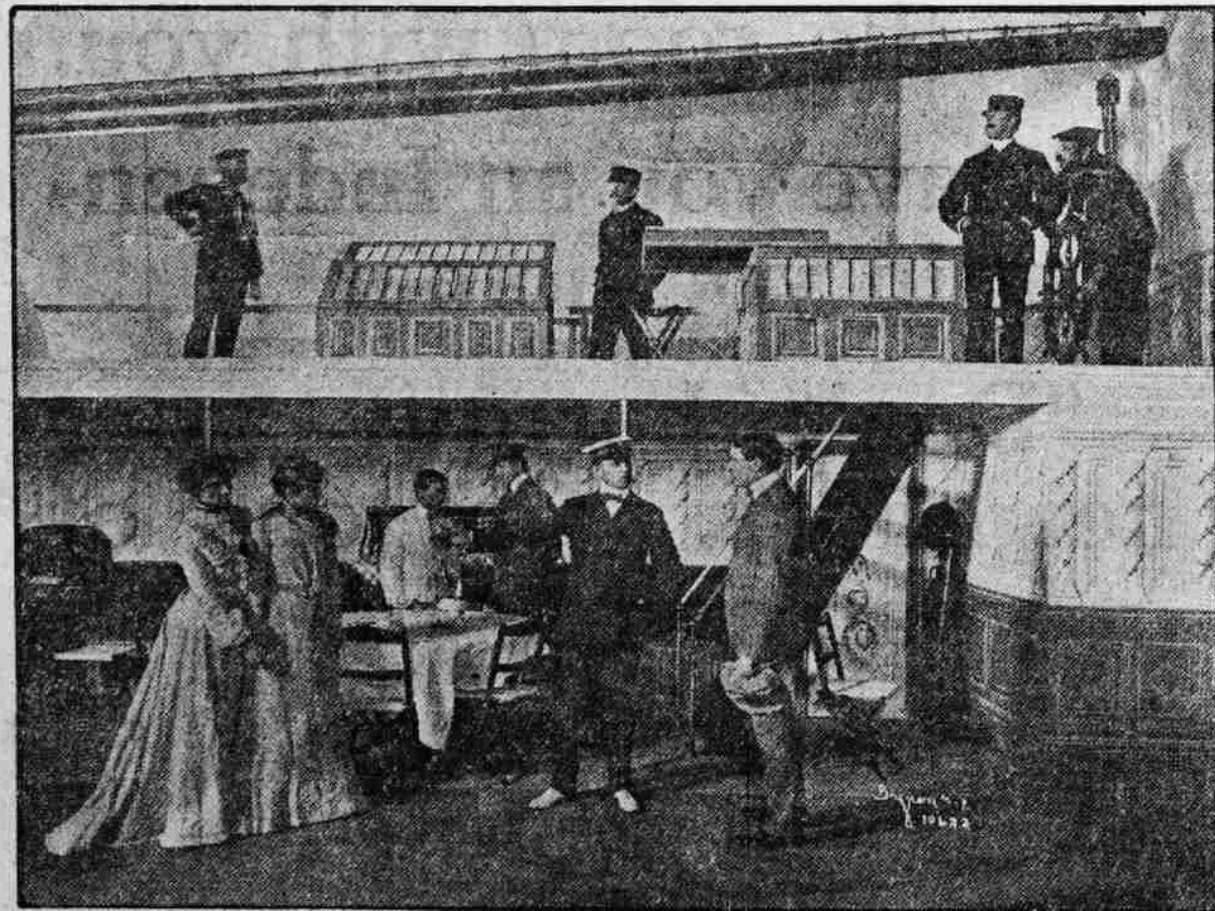
toward all children; they open up fountains of sympathy and they teach us infinitely more than we can teach them. In fact, a true home with the child in the midst, it is said, becomes a very window of heaven. This is the theme that Francis Wilson has used in writing his play, "The Bachelor's Baby," which is one of the biggest comedy-farce successes of the year. Mr. Wilson appeared for eight months in the play in New York last season at the Criterion theater and will be supported by the same cast as was seen with him then. Charles Frohman has made an elaborate production and will present the comedian at the Salt Lake theater early in April.

IN "The Lily" company, which David Belasco will send here soon, are two of the youngest, prettiest and brightest girls on the stage. They have only small parts at present, but they are destined for much more important work in the near future—if hereditary avails anything. Ethel Grey Terry is a niece of Ellen Terry, the famous English actress, and Antoinette Walker's father has been on the stage for many years and is one of the best character men in America.

MR. EDWARD TERRY, the distinguished English comedian who is making a world tour via Canada, the United States and Australia, comes to the Colonial soon. For more than a generation his quaint humor, extravagance of fancy and sensational philosophy have endeared Mr. Terry to the English playgoers, and he has had many successes.

While there have been no announcements that this is a farewell tour, yet when it is considered that Mr. Terry, who is just threescore, has been forty-seven years on the stage, it would not be surprising if he decided on the completion of his present tour to leave the stage.

The plays which Mr. Terry has selected for presentation here are all comedies. The first of those, "Sweet Lavender," the bill for the opening performance, is Sir Arthur Pinero's most popular play. Mr. Terry's name is as naturally associated with it as



THE YACHT SCENE IN THE THIRD ACT OF "ON THE QUIET," Which Begins a week's Engagement at the Garrick Theater Tonight.